

OVER 30 FANTASTIC SONGS  
FROM THE BIGGEST DIVAS OF POP

Piano Vocal Guitar



SONGS FROM KELLY CLARKSON, MADONNA,  
SUGABABES, GIRLS ALOUD AND MANY MORE.

FABER  MUSIC

# DIVAS OF POP

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# BABY BOY

Words and Music by Sean Henriques, Beyoncé Knowles,  
Scott Storch, Robert Waller, Shawn Carter and Ini Kamoze

**Moderately**  $\text{♩} = 92$



*(Rap intro, feat. Sean Paul - See additional lyrics)*



*Chorus:*



Ba - by boy, you stay on my mind, ful - fill my fan - ta - sies.\_\_\_\_\_

Baby Boy - 8 - 1



I think a - bout you all the time, I see you in my dreams.



Ba - by boy, not a day goes by with - out my fan - ta - sies.



I think a - bout you all the time, I see you in my dreams.

Verse 1:



1. Ahh, oh, my ba - by's fly ba - by, oh. Yes, no,


**C5**  

**A♭/C**  

**C5**

hurt me so good, ba-by, oh. I'm so wrapped up in your love, let me go.


**A♭/C**  

**A♭**  

**C5**

Let me breathe, stay out of my fan - ta - sies.


**A♭/C**  

**C5**  

**A♭/C**  

**C5**

*Rap (featuring Sean Paul):*

*Rap (featuring Sean Paul).*

1.2. See additional lyrics down.

1.2. See additional lyrics down.

**Chords indicated below the piano staff:**

- Ab/C
- C5
- Ab/C
- Ab
- C5

Chorus:



Ba - by boy, you stay on my mind, ful - fill my fan - ta - sies. —

I think a - bout you all the time, I see you in my dreams. —

Ba - by boy, not a day goes by with - out my fan - ta - sies. —

I think a - bout you all the time, I see you in my dreams. —

*To Coda*  $\oplus$   $\text{A}^\flat$

A♭/C      C5      3

Verse 2:



2. Pic-ture us danc-in' real close in a dark, dark cor-ner of a base-ment par - ty.



Ev-'ry time I close my eyes, it's like ev-'ry-one left but you and me. In our



own lit - tle world, the mu - sic is the sun, the dance floor be-comes the sea.

N.C.



Feels like true pa - ra - dise to me.

Chorus:



Ba - by boy, you stay on my mind, ful - fill my fan - ta - sies.

I think a - bout you all the time, I see you in my dreams.

Ba - by boy, not a day goes by with - out my fan - ta - sies.

I think a - bout you all the time, I see you in my dreams.

Ba - by boy, not a day goes by with - out my fan - ta - sies.

I think a - bout you all the time, I see you in my dreams.

Ba - by boy, not a day goes by with - out my fan - ta - sies.

Chorus:



Ba - by boy, you stay on my mind. Ba - by boy, you are so damn fine.

Ba - by boy, won't you be mine. Ba - by boy, let's con - sid - er lay - ing

down. Ba - by boy, you stay on my mind. Ba - by boy, you are so damn fine.

Ba - by boy, won't you be mine. Ba - by boy, let's con - sid - er lay - ing

*D.S.  al Coda*

**Coda**   

see you in my dreams.

*Repeat ad lib. and fade*

**Rap Intro (Sean Paul):**

*Certified quality.*

*A dat da girl dem need and dem not stop cry without apology.*

*Buck dem da right way, dat my policy.*

*Sean Paul alongside Beyoncé.*

*Now hear what da man say.*

*Dutty Ya, Dutty Ya, Dutty Ya*

*Beyoncé, sing it now, ya.*

*(To Verse 1:)*

**Rap Verse 1 (Sean Paul):**

*Ya ready gimme da ting dat ya ready get ya live.*

*And tell me all about da tings that you will fantasize.*

*I know you dig da way me step da way me make my stride.*

*Follow your feelings, baby girl, because they cannot be denied.*

*Come check me in-a night and make we get it amplified.*

*Me have da ting to run da ship cause I'm go slip and I'm go slide.*

*And in the words of love I got ta get it certified.*

*But I give you da toughest longest kinda ride, girl.*

*(To Chorus:)*

**Rap Verse 2 (Sean Paul):**

*Top top, girl*

*Me and you together is a wrap, dat girl.*

*Driving around da town in your drop top, girl.*

*You no stop shock, girl.*

*Little more da Dutty, we'll rock dat world.*

*Top top, girl.*

*Me and you together is a wrap, dat girl.*

*Driving around da town in your drop top, girl.*

*You no stop shock, girl.*

*Little more da Dutty, we'll rock dat world.*

*(To Chorus:)*

## BEHIND THESE HAZEL EYES

Words and Music by Kelly Clarkson, Lukasz Gottwald and Martin Sandberg

Original key F#m

♩ = 96

Uh oh oh oh, uh oh oh oh

5

1. Seems like just yes - ter - day - you were a part of me - I used to stand so tall, - I

8

used to be - so strong. Your arms a - round me tight - ev -'ry - thing it felt - so right, -

11

Gm 3fr E♭ 6fr B♭ F E♭maj7 6fr

un-break-a-ble, like noth-ing could go wrong. Now I can't breathe no,

14 Gm7 3fr E♭maj7 6fr F N.C. Gm 3fr E♭ 6fr

I can't sleep I'm bare-ly hang-ing on. Here I am once a-gain I'm

18 B♭ F Gm 3fr E♭ 6fr B♭ F

torn in-to pie-ces, can't de-ny it, can't pre-tend just thought you were the one. Bro-ken up-

21 Gm 3fr E♭ 6fr Cm7 3fr Gm 10fr F 8fr E♭ 6fr

— deep in-side but you won't get to see the tears I cry be-

24

B<sup>b</sup> F Gm E<sup>b</sup> B<sup>b</sup> F

hind these ha - zel eyes.. 2. I told you ev - 'ry - thing, op - ened up and let you in, —

27

Gm E<sup>b</sup> B<sup>b</sup> F Gm E<sup>b</sup>

you made me feel all right\_ for once in my life. Now all that's left of me\_

30

B<sup>b</sup> F Gm E<sup>b</sup> B<sup>b</sup> F

is what I pre - tend to be: so to - ge - ther but so bro - ken up\_ in - side. 'Cos

33

E<sup>b</sup>maj<sup>7</sup> Gm<sup>7</sup> E<sup>b</sup>maj<sup>7</sup>

I can't breathe\_ no I can't sleep\_ I'm bare - ly hang - ing on\_

36      

Here I am\_\_\_\_ once a - gain\_\_\_\_ I'm torn in - to pie - ces, can't de - ny -

39      

— it, can't pre - tend\_\_\_\_ just thought you were the one.. Bro - ken up\_\_\_\_ deep in - side\_\_\_\_ that

42      

you won't get to see\_\_\_\_ the tears I cry\_\_\_\_ be - hind these ha - zel eyes.

45    

Swal-low me then spit me out.\_\_\_\_ For hat-ing you I blame my - self.\_\_\_\_

49

Cm 8fr B♭ 6fr Cm(add9) 8fr

See - ing you, it kills— me now,— no I don't— cry— on the out -

E♭maj7 6fr F Gm 3fr E♭ 6fr B♭ F Gm 3fr E♭ 6fr

52

- side— an- y - more, an - y - more.

Fsus4 F N.C. Gm 3fr E♭ 6fr B♭ F

56

Here I am— once a - gain— I'm torn in - to pie - ces, can't de - ny-

Gm 3fr E♭ 6fr B♭ F Gm 3fr E♭ 6fr

59

— it, can't pre - tend— just thought you were the one.. Bro - ken up— deep in - side— but

62      

you won't get to see— the tears I cry be - hind these ha - zel eyes. Here I am—

65      

— once a - gain— I'm torn in - to pie - ces, can't de - ny— it, can't pre - tend— just

68     

thought you were the one.. Bro - ken up— deep in - side— but you won't get to see— the tears I

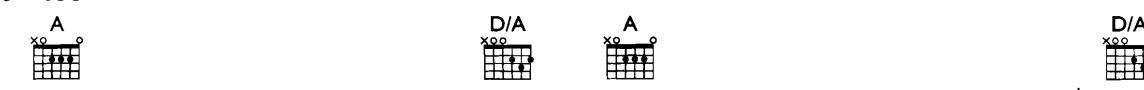
71     

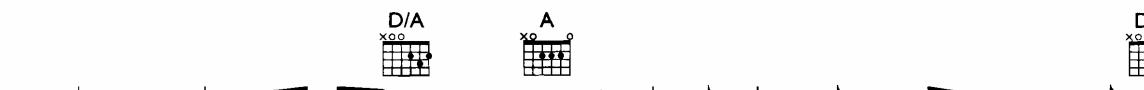
cry be - hind these ha - zel eyes.

## BIOLOGY

Words and Music by Miranda Cooper, Brian Higgins, Timothy Powell, Lisa Cowling and Giselle Sommerville

*J = 138*











Why don't you  
 fool me, feed me, say you need me\_ with-out wick-ed games? \_\_\_\_\_ Come on and  
 hold me, hug me, say you love\_ me\_ and not my dir - ty brain.\_\_\_\_ Why don't you

5

1.

9

3

3

3

3

13 2. A

and not my dir - ty brain. 1. I got one A - la - ba - ma re - turn.  
So I got my cap - puc - ci - no to go -

17 G/A A

that 'll take me far a - way from you, 'cos when you take me in your arms I turn.  
and I'm head - ing for the hills a - gain, 'cos if we par - ty a - ny - more we'll start -

21 G/A 1. 2.

to slave but I can't be saved. pure de - si - re. Clo -  
a fi - re of saved.

24 A G/A

- ser your mind's fir - ing blind with your head in your face get - ting red and your heart beats, clo -  
- ser you dive for the thrill at the kill and your heart's had its fill but he still creeps clo -

28  

- ser\_ you fall\_ on your knees\_ and the geek\_ at your feet\_ says you're neat\_ and the beat gets clo -  
- ser\_ you want ed to freeze but you're weak, in too deep and the beat, and the beat gets clo -

32 

- ser, clo - ser... We

36    

give it up and then they take it a - way. A girl's got to  
give it up it's just a matter of time be - fore all the

40    

zip it up, and get her head in the shade, ba - by, if we  
hea - vy stuff comes back to bite your be - hind.

2. F#m

44 F#m

You can't mis - take my bi - o - lo - gy (the way that we talk,  
the way that we walk,

47 G

it's there in our thoughts). The mag - ic num-ber's in front of me, (the way that we talk,

50 F#m

the way that we walk, so eas - i - ly caught). You can't mis-take my bi - o -

53 G

- lo - gy, (the way that we talk, the way that we walk, it's there in our thoughts).



70

F#m

You can't mis - take my bi - o - lo - gy, (the way that we talk, the way that we walk,

73

G D7 A

it's there in our thoughts). The mag - ic num - ber's in front of me, (the way that we talk,

76

F#m G D7

the way that we walk, so eas - i - ly caught). You can't mis take my bi - o -

79

A F#m G

- lo - gy, (the way that we talk, the way that we walk, it's there in our thoughts).

82   

We're gon - na cause a con - tro - ver - sy, (the way that we talk, the way that we walk,

85    

so eas - i - ly caught).

89    

93   



# BRING ME TO LIFE

23

Words and Music by Ben Moody, Amy Lee and David Hodges

Moderately ♩ = 96

Em

Am/E

*(with pedal)*

Em

Am/E

How \_\_\_\_\_ can you see \_\_\_\_\_ in - to \_\_\_\_\_ my \_\_\_\_\_ eyes \_\_\_\_\_ like o - pen \_\_\_\_\_ doors \_\_\_\_\_

Em

Am/E

lead - ing you \_\_\_\_\_ down \_\_\_\_\_ in - to \_\_\_\_\_ my \_\_\_\_\_ core \_\_\_\_\_ where I've be - come \_\_\_\_\_ so \_\_\_\_\_ numb? \_\_\_\_\_

**Verse:**

Em

Am/E

1. With - out \_\_\_\_\_ a \_\_\_\_\_ soul, \_\_\_\_\_

2. Now \_\_\_\_\_ that \_\_\_\_\_ I \_\_\_\_\_ know \_\_\_\_\_

3. See additional lyrics

what I'm \_\_\_\_\_ with - out, \_\_\_\_\_

my spir - it \_\_\_\_\_ you can't just \_\_\_\_\_ sleep - leave \_\_\_\_\_

*mf*



ing some - where cold, un - til you find it there and lead  
me. Breathe in - to me and make me real,



1.

N.C.

To Next Strain

it bring back home.

2.

N.C.

To Next Strain

3.

me to life. me to

Chorus:



G

(3rd time:) life. Wake me up in - side, wake me up in - side.  
(Wake me up.) (I can't wake up.)

me up in - side, wake me up in - side.  
(I can't wake up.)

D 
 Em 
 G 
 D 
 1. Em 
 D.S. % 
 2.3. Em 
 C 
 D 

Call my name and save me from the dark..  
 (Save me.) Bid my blood to run  
 (Wake me up.) before I come undone.  
 (I can't wake up.) Save me from the nothing I've become.  
 (Save me.) nothing I've become. Bring me to



## To Coda ♪

life.

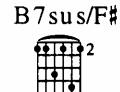
(I've been liv - ing a lie. \_\_)

(There's noth - ing in - side.)



Bring me to life.

## Bridge:



Fro - zen in - side with-out your touch, with-out your love, dar - ling. On-



## D.S. ♫ al Coda

ly you are the life a - mong the dead. \_\_\_\_\_

## Φ Coda



(There's noth - ing in - side.)

Bring me to

Em

Am/E

life.

Repeat ad lib. and fade

Em

Am/E

## Verse 3:

All this time I can't believe I couldn't see.  
 Kept in the dark, but you were there in front of me.  
 I've been sleeping a thousand years, it seems.  
 Got to open my eyes to everything.  
 Without a thought, without a voice, without a soul.  
 Don't let me die here.  
 There must be something more.  
 Bring me to life.  
 (To Chorus:)

## CAN'T GET YOU OUT OF MY HEAD

Words and Music by Cathy Dennis and Robert Davis

♩ = 126



§

La la la la la la la. La la la la la la la.

La la la la la la la. La la la la la la la. I just

Dm  F  Am  C 

can't get you out of my head; boy, your lov - ing is all I think a-bout. I just

{ 

Dm  F  Am  1. C 

can't get you out of my head; boy, it's more than I dare to think a-bout.

{ 

2. C  Bbmaj7  A 

think a - bout. Ev - - - 'ry There's a night, dark

{ 

G#dim  4 A  Gm  3

e - - - - ve - ry day, just to be  
 se - - - - cret in me. Don't leave me

{ 

Asus4

A

there locked— in in your your arms! heart. Won't Set you me—

Dm7

F

Am9 5

C

— stay? free. Won't Feel you the—

Dm7

F

Am9 5

To Coda ♫

— lay? need— in me. Stay— for

Bmaj7

N.C.

D.%%.(2°) al Coda

ev - er— and ev - er— and ev - er— and ev - er—

*Coda*

Dm7

F

set me free.

Am9

Bbmaj7

Stay for ev - er and

ev - er and ev - er and ev - er

*Repeat ad lib. to fade*

Dm

F

Am

C

La la la la la la la. La la la la la la la.

## COME CLEAN

Words and Music by John Shanks and Kara Dio Guardi

Moderately fast  $\text{♩} = 120$ 

Sheet music for the first section of 'COME CLEAN'. The key signature is G#m7 (F# A# C# E#). The tempo is moderately fast, indicated by  $\text{♩} = 120$ . The music consists of two staves: a treble staff and a bass staff. The treble staff starts with a rest, followed by a melodic line. The bass staff starts with a rest, followed by a rhythmic pattern of eighth and sixteenth notes. The music is divided into measures by vertical bar lines.

Verse:



Sheet music for the first verse of 'COME CLEAN'. The key signature is G#m7 (F# A# C# E#). The music starts with a treble staff and a bass staff. The treble staff begins with a rest, followed by a melodic line. The bass staff begins with a rest, followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics '1. Let's go back, - ding,' are written below the treble staff. The music is divided into measures by vertical bar lines.

Sheet music for the second part of the verse of 'COME CLEAN'. The key signature is G#m7 (F# A# C# E#). The music starts with a treble staff and a bass staff. The treble staff begins with a rest, followed by a melodic line. The bass staff begins with a rest, followed by a rhythmic pattern of eighth and sixteenth notes. The lyrics 'back to the be - gin - ning.' and 'Back to when the Try'n' to find a' are written below the treble staff. The music is divided into measures by vertical bar lines.

G#m7

B

E2

earth, the sun, — the stars — all a - ligned.  
 pig - ment of truth — be -neath my skin.

C#7sus

G#m7

'Cause per - fect did - n't feel so  
 'Cause dif - frent does - n't feel so

E2

G#m7

per - fect.  
 dif - frent.

Try'n' to fit a square in - to a cir -  
 And go - in' out is bet - ter than al -

B

E2

C#7sus

cle ways was no life.  
 ways stay - ing in.

I  
 Feel

de - fy.  
 the wind..

N.C.

Chorus:

G#m7

Emaj9

Let the rain fall down and

B F# G#m7 Emaj9 B C#

wake my dreams. Let it wash a - way my san - i - ty. 'Cause I wan -

G#m7 Emaj9 B F# G#m7 Emaj9 To Coda ♫

na feel the thun - der, I wan - na scream. Let the rain fall down, I'm

B C#7

com - ing clean. I'm com - ing

1. G#m7

Emaj9

clean.

2. G#m7

B maj7

2. I'm

clean.

Emaj9

C#7sus

G#m7

(Rain fall

I'm down, please. com - ing Rain

clean. fall

B maj7

Emaj9

C#7sus

C#7

down, please.

I hear rain. Rain fall

down.)



Let the rain fall.

Let the rain fall.



*D.S. % al Coda*  
N.C.

I'm com - ing clean.

Let the rain

*Chorus:**Coda**(Bkgd voc.)*

com - ing clean. Let the rain fall down and wake my dreams. Let it wash

*(Lead vocal ad lib.)*

a - way

my san - i - ty.

'Cause I wan - na feel the thun - der, I wan -



na scream. Let the rain fall down.

I'm com - Let the rain clean..



fall down.



Let's go back,



back to the be - gin - ning.

## COMPLICATED

Words and Music by Lauren Christy, David Alspach, Graham Edwards and Avril Lavigne

Gtr. tuned down 1 whole step:

⑥ = D ③ = F

⑤ = G ② = A

④ = C ① = D

Moderately slow rock  $\text{♩} = 80$ 

Guitar → Em

Cmaj7

G

D

Piano → Dm

Bbmaj7

F

C

Verse:



F

Dm7

1. Chill out, what - cha yell - ing for?  
 2. You come o - ver, un - an-nounced,  
 no. 3. (Inst. solo ad lib...)

Lay back, it's all been done be - fore.  
 dressed up like you're some - thing else.

*C(9)* 

*Bb(9)* 

*Dsus* 

*Csus* 

*D* 

*C* 

And if you could on - ly let it be, you will see  
Where you are ain't where it's at. You see, you're mak - ing me  
...end solo)

*G* 

*F* 

*Em7* 

*Dm7* 

I like you the way you are  
laugh out when you strike your pose.  
Chill out, what - cha yell - ing for?  
when we're driv - ing in your car  
Take off Lay back, it's all your prep - py clothes.  
Lay back, it's all your prep - py clothes.

*C(9)* 

*Bb(9)* 

*Dsus* 

*Csus* 

*D* 

*C* 

and you're talk - ing to me  
You know you're not fool - ing  
And if you could on - ly  
one on one. But you be - come  
an - y - one when you be - come  
let it be, you will see }

C(9)



Bb(9)

Em



Dm

some - bod - y else 'round ev - 'ry - one else. You're watch - ing your back like you can't re - lax. You're

C(9)



Bb(9)

D5



C5

try'n' to be cool, you look like a fool to me. Tell me

Chorus: Em7



Dm7

C(9)



Bb(9)

G



F

Dsus



Csus



C

why'd you have to go and make things so com - pli - cat - ed? See, the way you're

Em7



Dm7

C(9)



Bb(9)

G



F

Dsus



Csus



C

act - ing like you're some-bod - y else gets me frus - trat - ed. Life's like this, you,

Em7 (x0) Dm7 (x0) C(9) (x0) Bb(9) (x0) G (x0) F (x0) Dsus (x0) Csus (x0) D (x0) C (x0)

you fall\_\_ and you crawl\_\_ and you break\_\_ and you take\_\_ what you get\_\_ and you turn\_\_ it in - to

Am9 (x0) Gm9 (x0) 1. C2 (x0) Bb2 (x0)

hon - es - ty. Prom - ise me I'm nev - er gon - na find ya fake\_\_ it. No, no,

G5 (x0) F5 (x0) 2. C2 (x0) Bb2 (x0)

no. it. No, no,

3. C2 (x0) Bb2 (x0) D.S. || 4. C2 (x0) Bb2 (x0)

it. No, no. it. No, no, no.

## CAN'T FIGHT THE MOONLIGHT

Words and Music by Diane Warren

Moderately slow  $\text{♩} = 98$ 

Chords shown above the piano staff: A♭, G, Fm, G.

Verse:

Chords: Bm7, Em7, A.

1. Un - der a lov - er's sky, gon - na be with you, and no  
 2. There's no es - cape from love. Once the gen - tle breeze weaves

Chords: G, Bm7, Em7.

one's gon - na be a - round. If you think that you won't fall, we'll just wait  
 its spell up - on your heart, no mat - ter what you think, it won't be

A Em7  
 un - til, 'til the sun\_\_\_\_ goes down.\_\_\_\_ Un - der - neath\_\_\_\_ the star -  
 too long 'til you're in\_\_\_\_ my arms.\_\_\_\_ Un - der - neath\_\_\_\_ the star -  
 D Em7 D/F#  
 light, star - light,\_\_\_\_ there's a mag - i - cal feel - ing so\_\_\_\_ right.  
 light, star - light,\_\_\_\_ we'll be lost\_\_\_\_ in a rhy - thm so\_\_\_\_ right.  
 Chorus:  
 G G5 Cm  
 It will take\_\_\_\_ you in\_\_\_\_ to-night.} You can try\_\_\_\_ to re - sist,\_\_\_\_ try to hide -  
 Feel it steal\_\_\_\_ your heart\_\_\_\_ to-night.} N.C.  
 Fm7 Bb Ab G  
 — from my kiss,\_\_\_\_ but you know,\_\_\_\_ but you know\_\_\_\_ that you can't fight the moon - light. Deep\_



— in the dark, you'll sur - ren - der your heart. Don't you know,



— don't you know that you can't fight the moon - light, no, you can't fight



it.

It's gon - na get to your heart.

it.



N.C.

No

mat - ter what you do

the night is gon - na get to you.

## Bridge:



Bm7 Em7 A

Can't fight it. Don't try it, you're nev -



Fm7

er gon - na win, cuz, un - der - neath the star -



light, star - light, there's a mag - i - cal feel - ing so right.



It will steal your heart to - night. You can try -

Ab Ab5

You can try -

## Chorus:



— to re - sist, — try to hide — from my kiss, — but you know, — but you know — that you



can't fight the moon - light. Deep — in the dark, — you'll sur - ren - - der your heart. — Don't you know,



— don't you know — that you can't fight the moon - light, no. — you can't fight

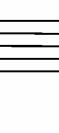
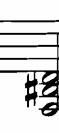


it.

You can try —

it.

It's gon-na get to your heart.



# FALLIN'

Words and Music by Alicia Augello-Cook

**Freely**

N.C.

I keep on fall - in' in \_\_\_\_\_ (Vocal ad lib.) and

*mf*

**Moderate Blues tempo**

Em Bm7 Em Bm7

out of love with - a you. Some - times I

Em Bm7 Em Bm7

love you some - times you make me blue. Some - times I feel

Em Bm7 Em Bm7  
 good. At times I feel used. Lov - ing you

Em Bm7 Em Bm7  
 dar - ling — makes me so con - fused. I \_\_\_\_\_ keep \_ on

Em Bm7 Em Bm7  
 fall - in' in and out \_\_\_\_ of love with - a you. I \_\_\_\_\_

Em Bm7 Em Bm7  
 nev - er loved some - one \_\_\_\_ the way that I love a - you. Oh, oh,

Em  Bm7 

I nev - er felt this - a  
 3

Em  Bm7 

way. How do you give me so much  
 4 4

Em  Bm7  Em  Bm7 

pleas - ure and cause me so much pain? \_\_\_\_\_ Yeah, \_\_\_\_\_ yeah. \_\_\_\_\_ Just when I  
 4

Em  Bm7  Em  Bm7 

think \_\_\_\_\_ I'm tak - ing more than would a fool, \_\_\_\_\_ I \_\_\_\_\_ start  
 4

Em Bm7 Em Bm7

fall - in' back in love with you I keep on

Em Bm7 Em Bm7

fall - in' in and out of love with - a you. I

Em Bm7 Em Em/B B7#9

nev - er loved some - one the way that I love a - you. Oh ba - by.

Em Bm7 Em Bm7

I, I, I'm fall in'

Em x   
 I, I, I, I'm fall - in'. in'.

Em x   
 Fall \_\_\_\_\_

Em x   
 fall \_\_\_\_\_ fall. \_\_\_\_\_

Em x   
 I keep - on fall - in' in and out \_\_\_\_\_ of

Em Bm7 Em Bm7

I love a - you. I'm fall - in' in and out of

Piano accompaniment (right hand) consists of eighth-note chords in the right hand and eighth-note bass notes in the left hand.

Em Bm7 Em Bm7

love with a - you. I \_\_\_\_\_ nev - er loved some - one \_\_\_\_\_ the way that

Em Em/B N.C. Em Bm7

I love a - you. What?

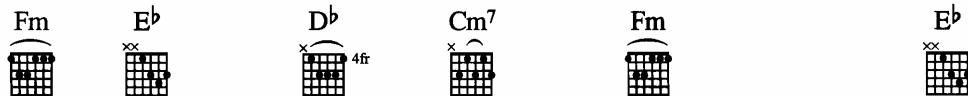
Em Bm7 Em Bm7

Em Bm7 Em

# GENIE IN A BOTTLE

Words and Music by Steve Kipner, David Frank and Pamela Sheyne

Moderately slow  $\text{♩} = 84$



Musical score for the first section, measures 1-2:

4/4 time, key signature: B-flat major (two flats). The score consists of three staves: Treble, Bass, and a lower staff. The treble staff has a treble clef, the bass staff has a bass clef, and the lower staff has a bass clef. The music features eighth and sixteenth note patterns. Chords indicated above the staff are Fm, E♭, D♭, Cm7, Fm, and E♭.

Musical score for the second section, measures 3-4:

4/4 time, key signature: B-flat major (two flats). The score consists of three staves: Treble, Bass, and a lower staff. The treble staff has a treble clef, the bass staff has a bass clef, and the lower staff has a bass clef. The music features eighth and sixteenth note patterns. Chords indicated above the staff are D♭, Fm, and E♭. The lyrics "N.C." are written below the staff.

Musical score for the third section, measures 5-6, with lyrics:

4/4 time, key signature: B-flat major (two flats). The score consists of three staves: Treble, Bass, and a lower staff. The treble staff has a treble clef, the bass staff has a bass clef, and the lower staff has a bass clef. The music features eighth and sixteenth note patterns. Chords indicated above the staff are D♭, Fm, and E♭. The lyrics "N.C." are written below the staff. The lyrics "1. I feel like I've been locked up tight for a cen - mu - sic's play - ing and the light's down low.. Just one more" are written below the bass staff.

Musical score for the fourth section, measures 7-8:

4/4 time, key signature: B-flat major (two flats). The score consists of three staves: Treble, Bass, and a lower staff. The treble staff has a treble clef, the bass staff has a bass clef, and the lower staff has a bass clef. The music features eighth and sixteenth note patterns. Chords indicated above the staff are D♭, Fm, and E♭.

7

D♭  4fr

N.C.

Fm 

E♭ 

- tu - ry\_\_\_\_ of lone - ly nights, wait - ing for some - one\_\_\_\_ to re - lease\_\_\_\_  
 ———— dance and then we're good to go.——— Wait - ing for some - one\_\_\_\_ who needs..

D♭  4fr

N.C.

Fm 

E♭ 

9

D♭  4fr

N.C.

Fm 

E♭ 

— me. You're lick - in' your lips\_ and blow-ing kiss - es my way, but that—  
 — me. Hor - mones rac - ing at the speed of light, but that—

D♭  4fr

N.C.

Fm 

E♭ 

11

D♭  4fr

N.C.

Fm 

E♭ 

— don't mean I'm gon - na give it a - way,— ba - by, ba - by, ba - by. }  
 — don't mean it's got to be to - night, ba - by, ba - by, ba - by. }

D♭  4fr

N.C.

Fm 

E♭ 

13  N.C.  

15    

17     *Chorus*

19    

13: *Oh,*

15: *my bo - dy's say - ing, "Let's go!" Oh,*

17: *but my heart is say - ing, "No."* If you want to be with

19: *me, ba - by, there's a price to pay. I'm a ge - nie in a bot -*

21

D♭  C  Fm  E♭ 

tle, you got - ta rub me the right way. If you want to be with

23

D♭  Cm<sup>7</sup>  Fm  E♭ 

me, I can make your wish come true. { You got - ta make a big im - pres -  
Just come and set me

25

D♭  C  To Coda  Fm  E♭ 

sion, I got - ta like what you do. I'm a ge - nie in a bot - tle, ba - by,  
free, and, ba - by, I'll be with you. I'm a ge - nie in a bot - tle, ba - by,

27

D♭  Cm<sup>7</sup>  Fm  E♭ 

you got - ta rub\_ me the right\_ way, ho - ney. I'm a ge - nie in a bot - tle, ba - by,

1.  29 N.C. come, come, come on and let me out.

2.  N.C. 2. The come, come, come on and let me out.

31     I'm a ge - nie in a bot - tle, ba - by, you got - ta rub me the right way, ho - ney.

33    N.C. *D.  al Coda*

I'm a ge - nie in a bot - tle, ba - by, come, come, come on and let me out.

 CODA

35     If you want to be with me, ba - by, there's a price to

37    

pay. I'm a ge - nie in a bot - tle, you got - ta rub me the right

39    

way. If you want to be with me, I can make your wish come

41    

true. Just come and set me free, ba - by, and I'll be with you..

43   

N.C.

I'm a ge - nie in a bot - tle, ba - by, come, come, come on and let me out.

# GROOVEJET (IF THIS AIN'T LOVE)

Words and Music by Vincent Montana Jr, Ron Walker,  
Cristiano Spiller, Sophie Ellis-Bextor and Robert Davis

 120



|1. |2.





3 3 3 3 3 3

1. Hold - ing you clos - er, it's time that I told you ev - 'ry-thing's going to be fine.  
(2.) Shame comes to - mor - row, we beg, steal or bor - row to make all we can in the sun.

3 3 3 3 3 3



3 3 3 3 3 3

Know that you mean it and try to be - lieve it, take me one step at a time. } If - this ain't love..  
While we are mov - ing the mu - sic is sooth - ing, trou - bles we thought had be - gun. }

3 3 3 3 3 3



Dm7

(Why does it feel, ah.) (Why does it feel, ah.) (Why does it feel, ah.)

Am

Why does it feel so good?

Dm7

If this ain't love. (Why does it feel, ah.)

G

(Why does it feel, ah.) (Why does it feel, ah.) Why does it feel so good?

Am



G9sus4



C



Em7



Will you re - mem - ber me, boy? Re - mem - ber me, boy, will you -

Am7



Am



— re - mem - ber?

3. Just for this life - time you can be my pas - time, here are the rules of our

Dm7

— play. In it to - geth - er 'til I know you bet - ter.

— 3 — 3 — 3 — 3 —

— 3 — 3 — 3 — 3 —

Am

Dar-ling, dar - ling, now what do you say. If this ain't love..

— 3 — 3 — 3 —

— 3 — 3 —

Dm7

(Why does it feel,— ah.) (Why does it feel,— ah.) (Why does it feel,— ah.)

Am

Dm7

(Ah.) (Why does it feel,— ah.) (Why does it feel,— ah.)

— 3 — 3 — 3 — 3 —

— 3 — 3 — 3 — 3 —



Am

(Why does it feel, ah.) Why does it feel so good?

If this ain't love...



(Why does it feel, ah.)

(Why does it feel, ah.)

(Why does it feel, ah.)



Why does it feel so good?

If this ain't love...

G9sus4



C



Em7



Why does it feel so good?

8 8 8 8

Am7



Am



8 8 8 8

Dm7



8 8 8 8

Am



Am



Repeat to fade

||:3:||

Perc.

||:3:||

## HERE WITH ME

Lyrics by Dido Armstrong

Music by Dido Armstrong, Paul Statham and Pascal Gabriel

**♩ = 84**

**G/B**  **Bm** 

1. I I did - n't hear you leave, —  
2. I don't wan-na call my friends, —

I won - der how am I still this here.  
they might wake me from this dream.

And I don't wan-na move a thing, —  
And I can't leave this bed, —



Bm

it might change  
risk for - get - ting all that's my  
been. me-mo-ry. }

Em

8

3

Oh, I am what I am, I'll do what I want. But

8

3

F#m

G

I can't hide. And I won't go, I won't-

8

D

Dmaj7

sleep, I can't breathe- un - til you're rest - ing here with me. And I

8

Bm

won-t leave, and I can't hide, I can - not 3

3

1. A

be un - til you're rest - ing here - with me. 3

2,3. A

be un - til you're rest - ing here. And I won't -

G

go, and I won't sleep, and I can't breathe - un - til you're D

oo

oo

oo

oo

Dmaj7

Bm

rest - ing here with me. And I \_\_\_\_\_ won't leave, and I \_\_\_\_\_ can't

Asus4

A

To Coda ♫

hide,—

I \_\_\_\_\_ can-not be

un - til you're rest-ing here— with me..

3

D. al Coda

Oh, I

♪ Coda

Em7

F#m

# HUNG UP

Words and Music by Madonna, Stuart Price, Benny Andersson and Björn Ulvaeus

$\downarrow = 125$

N.C.

Sheet music for the song "Time Goes By". The vocal part is in soprano clef, and the guitar part is in standard notation. The lyrics "Time goes by so slowly." are repeated multiple times. Chords shown include Dm, F, Am, and Dm. The music is in 4/4 time, with a key signature of one flat.

Time goes by so slowly. Time goes by so slowly. Time goes by so slowly.

5 Dm F Am Dm

so slowly. Time goes by so slowly. Time goes by so slowly.

10 F Am Dm

Time goes by so slowly. Time goes by so slowly.

14

18

Dm

F

Am

Ev-'ry lit - tle thing— that you say or do, I'm hung up, I'm hung—

up on you. Wait - in' for your call, ba - by, night and day, I'm fed up,

21

Dm

F

up on you. Wait - in' for your call, ba - by, night and day, I'm fed up,

24

Am

Dm

To Coda ♪ N.C.

I'm tired of wait - in' on you. 1. Time goes by so

27

slow - ly for those who wait, no time to hes - i - tate. Those who run seem to

31

have all the fun, I'm caught up, I don't know what to do. \_\_\_\_\_

34

Time goes by so slow- ly. Time goes by so slow- ly.

38

D.º. al Coda

Time goes by so slow- ly, I don't know what to do. \_\_\_\_\_

Coda

42 Dm

F

Am

Ev'-ry lit- tle thing\_ that you say or ^ do, I'm hung up, I'm hung\_

45

**Dm**  
x x o

up on you. Wait- in' for your call ba - by night and day, I'm fed up,

**F**

48

**Am**  
x o o

I'm tired of wait - in' on you. 2. Ring, ring, ring goes the

**Dm**  
x x o

N.C.

51

te - le - phone, the lights are on but there's no - one home. Tick, tick, tock, it's a

55

quar-ter to two, and I'm done, I'm hang-ing up on you.

58    

I can't keep \_\_\_\_\_ on wait - ing \_\_\_\_\_ for you, \_\_\_\_\_

62    

I know that you're still\_\_ he - si - ta - ting. \_\_\_\_\_

66    

Don't cry for me, 'cos I'm find - - ing my way, \_\_\_\_\_

70   

you'll wake up\_\_\_\_\_ one\_\_ day\_\_\_\_\_ but it - ll be too late.\_\_\_\_\_

74

Dm

F

Am

Ev-'ry lit - tle thing\_ that you say or do, I'm hung up, I'm hung-

77

Dm

F

up on you. Wait-in' for your call\_ ba - by night and day, I'm fed up,

80

Am

Dm

I'm tired of wait-in' on you.

83

F

Am

Dm

F

Am

Dm

86

F

Am

Dm

repeat to fade

## I'M LIKE A BIRD

Words and Music by Nelly Furtado

♩ = 90

N.C.

1. You're

(1.) beau - ti - ful, — and that's for sure, — you'll nev - er ev - er — fade. —  
 2. faith in me — brings me to tears — ev - en af - ter all these — years. —

You're love - ly — but it's not for — sure — that  
 And it pains me so much to tell — that

Bb  F  Emaj9 
  
 I won't ev - er me that trade. } And tho' my love is rare,  
 you don't know me that well. }

8

F6  Eb  F 
  
 yeah, — and tho' my love is true,

8 8 8

Bb  F6 
  
 I'm like a bird, — I'll on - ly fly a - way. — I — don't know where my

8

Cm  Eb 
  
 soul is, I — don't know where my home is. (And ba - by all I need for you to

8

B♭  F6 

I'm know is:) like a bird,—— I'll on - ly fly a - way.—— I—— don't know where my

8

Cm  1. E♭ 

soul is, I—— don't know where my home is. (All I need for you to know—— 2. Your is:)

8

2. E♭  E♭maj9 

home is. (And ba - by all I need for you to know is:) It's not that I wan-na say good - bye,

8

Gm7  6 E♭maj7  F 

it's just that ev -'ry time you - try to tell — me,—— me,—— that you love — me, oh,—— oh,——

8 8

**E♭maj9**  
**Gm11**  
**E♭maj9add6**

each and ev - 'ry sin - gle day, — I know I'm gon - na have - to e - ven - tu - al - ly give - you - a -

**F**

- way, — yeah, yeah, yeah, — yeah. — And tho' my love - is - rare, — rare, — rare, —

**F6**  
**F**  
**E♭**

— and — tho' my love - is true, — yeah, — I'm just-

**E♭**  
**F6**  
**F**

— scared, — yeah, — yeah, — and tho' we may fall through-woo-woo-woo-woo-woo-woo - woo,

yeah, yeah, yeah. I'm like a bird,

I don't know where my soul is, I don't know where my

home is. (And ba - by all I need for you to know is:) I'm like a bird, I'll on - ly fly a -

- way. I don't know where my soul is, I don't know where my



  
 home is. (And ba - by all I need for you to know is:) I'm like— a bird, — I'll on - ly fly a -



  
 - way — I — don't know— where my soul is, I — don't know— where my



  
 home is. (And ba - by all I need for you to know is:) I'm like— a bird, — I'll on - ly fly a -


  
 - way — I — don't know— where my soul is, I — don't know— where my home is. (And ba - by all I need for you to

*Repeat to fade*

## INNOCENT EYES

Words and Music by Vince Pizzinga and Delta Goodrem

♩ = 96 (♩ = ♪ ♪)



1. Do you re - mem - ber when you were sev - en, and the  
 2. Do you re - mem - ber when you were fif - teen, and the

on - ly thing that you want-ed to do was show your mom that you could play the pi - a - no?  
 kids at school called you a fool 'cause you took the chance to dream? In the



Ten years have passed, and the one thing that will last is that  
 time that's passed, and the one thing that will last is that



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7

**G<sup>b</sup>maj7** xx

**Fsus4**

**F**

same old song that we played a - long that made my mom - ma cry. same old song that we played a - long that made my dad - dy cry. }

**Am**

**F**

**E**

I miss those days, I miss those ways, when

**Am**

**F**

**E**

I got lost in fan - ta - sies, in a cartoon land of mys - te - ries, in a

**13**

place you won't grow old, in a place you won't feel cold. And I'll sing

3

15

Am F G Em

(Da - da - da - da da - da da - da - da da - da). Seems I'm lost in my re -

17

Am F G Em

- flec - tion. (Da - da - da - da da - da da - da - da da - da). Find a star for my di -

19

Am F G Em

- rec - tion. (Da - da - da - da da - da da - da - da da - da). For the lit - tle girl in -

21

Am F G Em Am F

- side, who won't just hide. Don't let me see mis - takes and lies, let me keep my

24      **G**      **Em**      **To Coda**      **E**

**I.**      **F**      **A/C $\sharp$**

— faith in in - no - cent eyes. — Un - der my feel - ings, un -

27      **Dm**      **F**      **A/C $\sharp$**       **Dm**

- der my skin — un - der the thoughts, or — with - in.

30      **F**      **A/C $\sharp$**       **Dm**      **F**      **A/C $\sharp$**       **Dm**

Learn - ing the sub - text of the mind — See cre - a - tion, how we're de - fined —

34      **Am**

**D.  $\mathbb{X}$  al Coda**

6      6      6      6

6      6

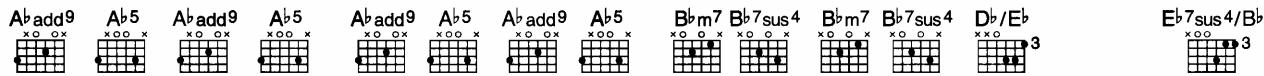
-O- *Coda*

# OVER THE RAINBOW

Words by E Y Harburg  
Music by Harold Arlen

 90

**Capo**  
1st fret



 Aflat add9

Fm

Cm7

Aflat 7

1. Some - - - - where  
2. Some - - - - where  
(3<sup>rd</sup> Instrumental)

ov - er  
ov - er

the rain - bow -  
the rain - bow -

Dflat

Dflat m7

Aflat add9

Aflat 7

Aflat sus4/Bflat  
Aflat/C

way  
skies

up high,  
are blue,





in and a the land dreams—






that I heard of once,  
 that you dared to dream once in a lul —  
 real — ly do —







- la - by.  
 come - true. Some —














3  
 day — I'll — wish up — on a star and wake up — where the

$E\flat/G$     $E\flat/G$     $E\flat/G$     $E\flat/G$     $A\flat\text{maj9}$     $Fm$   
 clouds are far be - hind me.

$B\flat m7$     $B\flat m9$     $Cm/E\flat$     $B\flat m/E\flat$     $A\flat\text{add9}$     $A\flat 5$     $A\flat\text{add9}$     $A\flat 5$   
 Where trou - bles

$A\flat\text{add9}$     $A\flat 5$     $A\flat\text{add9}$     $A\flat 5$     $G7$   
 melt like le - mon drops a - way a - bove the chim - ney tops, that's

$Cm$     $Cm/B$     $B\flat m7$     $E\flat/G$   
*To Coda*  $\oplus$    *D.  $\ddot{\mathfrak{X}}$ . al Coda*  
 where you'll find me.

**Coda**  

rit.

me.

**a tempo**

Some - - - - where ov - er the rain - bow

— skies — are blue, — and —

the — dreams — that you dared — to —

**rit.**

**a tempo**

B<sub>b</sub>m7      E<sub>b</sub>7sus4      E<sub>b</sub>7/G      A<sub>b</sub>add9      A<sub>b</sub>5      A<sub>b</sub>add9      A<sub>b</sub>5      A<sub>b</sub>add9      A<sub>b</sub>5      A<sub>b</sub>add9      A<sub>b</sub>5      A<sub>b</sub>5

If

A<sub>b</sub>add9      A<sub>b</sub>5      A<sub>b</sub>add9      A<sub>b</sub>5      A<sub>b</sub>add9      A<sub>b</sub>5      A<sub>b</sub>add9      A<sub>b</sub>5      B<sub>b</sub>m7      B<sub>b</sub>7sus4      B<sub>b</sub>m7      B<sub>b</sub>7sus4

hap - py      lit - tle blue - birds fly      a - bove the rain - bow,

**rubato**

B<sub>b</sub>m7      E<sub>b</sub>/G      A<sub>b</sub>add9

why,      oh      why      can't      I?

**rit.**

A      A<sub>b</sub>

# JUST LIKE A PILL

Words and Music by Alecia Moore and Dallas Austin

## **Moderate Pop-Rock**

Music score for "I'm a Bad, Bad, Mama-Bear" (Sheet 2, page 1). The score includes vocal and piano parts with lyrics. Chords shown above the piano staff are A, F#m7(no3rd), D5, E5, A5, F#m, D5, E5, A5, F#m, D5, E5, and D5. The lyrics are as follows:

I'm ly - ing here \_\_\_\_\_ on the floor where you left me. I  
 I hav - en't moved \_\_\_\_\_ from the spot where you left me. This  
 think I took too much. I'm cry - ing here, \_\_\_\_\_ what have you -  
 must be a bad trip. All of the oth - er pills, they were dif -  
 — done? I thought it would be fun. I can't stay on your life -  
 - f'rent, may - be I should get some help. }



A5  F#5  D5 
  
 swear, you're just like a pill. — 'Stead of mak-ing me bet - ter, you keep mak-ing me ill, —

E5  A5  F#5 
  
 — you keep mak-ing me ill. Run just as fast as I can — to the mid-dle of no - where, —

D5  E5  A5 
  
 — to the mid-dle of my frus - trat - ed fears. — And I swear, you're just like a pill. —

F#5  D5  E5 
D.S. al Coda
  
 — 'Stead of mak-ing me bet - ter, you keep mak-ing me ill, — you keep mak-ing me ill.

CODA



A5



F#5



run just as fast as I can — to the mid - dle of no - where, —

D5



E5



— to the mid - dle of my frus - trat - ed fears. — And I

A5



F#m



D5



swear, you're just like a pill. — 'Stead of mak-ing me bet - ter, you keep mak-ing me ill, —

Repeat and Fade



Optional Ending



— you keep mak - ing me

— you keep mak - ing me ill. —

## NO MORE DRAMA

Words and Music by Terry Lewis, James Harris, Barry De Vorzon and Perry Botkin Jr

## Moderate groove

F#(add2)

F#m

F#m(add2)

F#m

E(add2)

E

*Spoken: I'm so tired.*

mf



E(add 2)

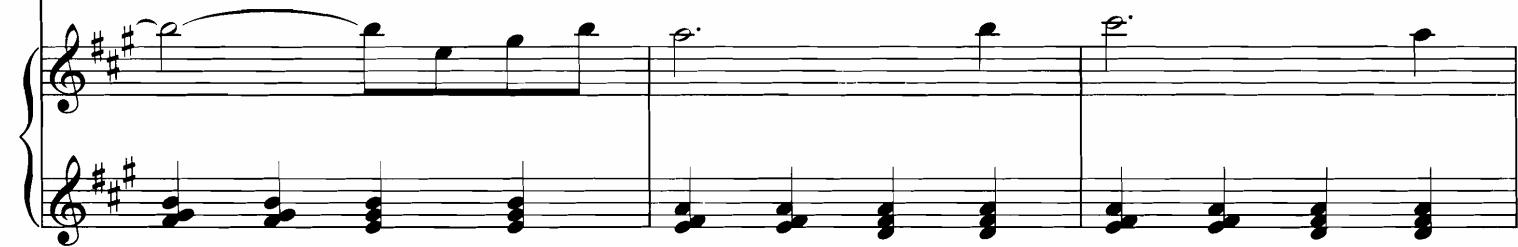
E

D(add 2)

D

D(add 2)

D

*Tired of all this drama.**You go your way,*

F#(add2)

F#m

F#(add2)

F#m

F#(add2)

F#m

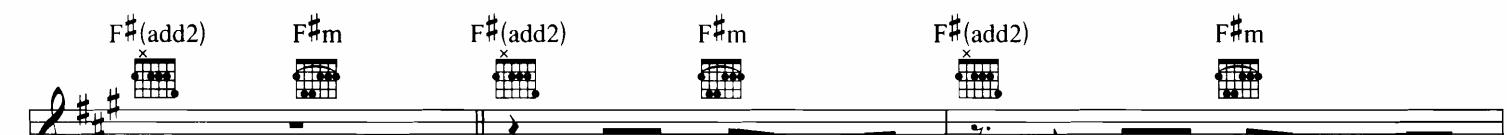
*I'll go mine.**I need to be free.**Sung: Ooh,*

F<sup>#</sup>(add2)      F<sup>#</sup>m      E(add2)      E      E(add2)      E  

 ooh, \_\_\_\_\_ no more, no more. Umm, \_\_\_\_\_  
*Spoken: I'm so tired. Tired, tired of all this drama.*

D(add2)      D      D(add2)      D      F<sup>#</sup>(add2)      F<sup>#</sup>m  

 hey \_\_\_\_\_ ooh, \_\_\_\_\_ well. \_\_\_\_\_

F<sup>#</sup>(add2)      F<sup>#</sup>m      F<sup>#</sup>(add2)      F<sup>#</sup>m      F<sup>#</sup>(add2)      F<sup>#</sup>m  

 Bro - ken heart a - gain, \_\_\_\_\_ an - oth - er les - son learned. \_\_\_\_\_

E(add2)      E      E(add2)      E      D(add2)      D  

 Bet - ter know your friends \_\_\_\_\_ or else you will get burned. Got - ta count on me \_\_\_\_\_

D(add2)  D  F<sup>#</sup>(add2)  F<sup>#</sup>m  F<sup>#</sup>(add2)  F<sup>#</sup>m 
  
 'cause I can guar - an - tee that - a I'll be fine. No more

F<sup>#</sup>(add2)  F<sup>#</sup>m  F<sup>#</sup>(add2)  F<sup>#</sup>m  E(add2)  E 
  
 pain. No more pain. No more pain. No more

E(add2)  E  D(add2)  D 
  
 pain. No dra - ma, (No more dra - ma in my life.

D(add9)  D  F<sup>#</sup>(add2)  F<sup>#</sup>m 
  
 no more in my life. 3

no more in my life. 3

No - one's gon - na make me hurt again,

F<sup>#</sup>(add2)      F<sup>#</sup>m      F<sup>#</sup>(add2)      F<sup>#</sup>m  
 ooh.)      Why'd I play the fool,  
 —

F<sup>#</sup>(add2)      F<sup>#</sup>m      E(add2)      E      E(add2)      E  
 go through ups and downs,      know-ing all the time      you would-n't be a-round?  
 —

D(add2)      D      D(add2)      D      F<sup>#</sup>(add2)      F<sup>#</sup>m  
 But may - be I like the stress,      'cause I was young and rest-less.      But that was long a-go.  
 —

F<sup>#</sup>(add2)      F<sup>#</sup>(add2)      F<sup>#</sup>m      F<sup>#</sup>(add2)      F<sup>#</sup>m  
 N.C.      No more      pain.      tears.      No more  
 I don't wan - na cry no more. —

—

E(add2) E E(add2) E D(add2) D  
 game. } fears. } No dra - ma,

D(add2) D F $\sharp$ (add2) F $\sharp$ m 1 F $\sharp$ (add2) F $\sharp$ m  
 no more in my life. No more

2 F $\sharp$ (add2) F $\sharp$ m E/G $\sharp$   
 Gon-na speak my mind, o - key. Ooh, it feels so good when you

Dmaj7 E/G $\sharp$  G $\sharp$ m7 C $\sharp$ 7  
 — let go — of all the dra - ma in — your life. — Now you're free —

Dmaj7 

F#m 

— from all the pain. — Free — from all the game Free —

8

Dmaj7 

Amaj7 

G#m7  4fr

C#7 

— from all the stress, — so bide your hap - pi - ness. —

8

F#(add2) 

F#m 

F#(add2) 

F#m 

E(add2) 

E 

I don't know, on - ly God knows where the stor - y ends for me. But - a

E(add2) 

E 

D(add2)  2fr

D 

I know where the stor - y be - gins. — It's up — to us to choose.

D(add2)  D  F<sup>#</sup>(add2)  F<sup>#</sup>m 

Wheth-er we win— or lose.— And I choose— to win,—

F<sup>#</sup>(add2)  N.C.  F<sup>#</sup>(add2)  F<sup>#</sup>m 

ooh.— 3 No more 3 3 { 1. 3. pain.  
2. tears.

F<sup>#</sup>(add2)  F<sup>#</sup>m  E(add2)  E  E(add2)  E 

No more game. }  
No more fears. } No dra -

D(add2)  D  D(add2)  D  F<sup>#</sup>(add2)  F<sup>#</sup>m 

ma, no more in my life.

1,2  
F#(add2) F#m

3  
F#m(add2) F#m E/G#

No more No more. No more

A C#7 F#m E/G# A C#7 C#7#9

dra - ma. No more dra - ma.

F#m E/G# A C#7 C#7#9 F#m E/G# Dmaj7

No more dra - ma. No more dra - ma.

F#m E/G# A C#7 F#m E/G# A C#7 C#7#9

No more dra - ma. No more dra - ma.

F#m      E/G#      A      C#7      C#7#9      F#m      E/G#

No more dra - ma.      No more

Dmaj7      F#m      E/G#      A      C#7

dra - ma.      No more      dra - ma.

F#m      E/G#      A      C#7      F#m      E/G#

No more dra - ma.      Oh no.      Oh no,

Dmaj7      C#m7 4fr      Bm7      A(add9)      G#m7 4fr      C#7sus 4fr

no more,      no more,      no more dra - ma.      No more dra - ma in my, in my

F#m(add2) F#m F#m(add2) F#m E(add2) E

life. *Spoken: I'm so tired.*

E(add2) E D(add2) D D(add2) D F#m(add2) F#m

— so tired. — Go a-head, let go — the dra-ma, — well, — well.  
*So tired of all this drama*

## Repeat and Fade

F#m(add2) F#m F#m(add2) F#m F#m E(add2) E

E(add2) E D(add9) D D(add9) D F#m(add2) F#m F#m(add2) F#m

Optional Ending

E(add2) E D(add9) D D(add9) D F#m(add2) F#m F#m(add2) F#m

8

# PUSH THE BUTTON

Words and Music by Dallas Austin, Keisha Buchanan, Mutya Buena and Heidi Range

*J = 126*

**A**

1

**Bm**

5

**E**

9

1. Bu - s -y throw - ing hints that he keeps miss - ing, don't have to think a - bout it I

12

**Bm**

wan - na kiss - and ev - 'ry - thing a - round it but he's too dis - tant I

Sheet music for 'PUSH THE BUTTON' featuring vocal and piano parts. The vocal part includes lyrics and guitar chords. The piano part provides harmonic support with a steady bass line. The tempo is marked as J = 126.

15  wan - na feel his bo - dy I can't re - sist it. I know my hid - den looks can

18  be de - cei - ving but how ob - vi - ous should a girl be? I was

21  taken by the ear - ly con - ver - sa - tion piece, and I real - ly like the way that he

24  re - spect - ed me. I've been wait - ing pa - tient - ly for him to come and get it, I

Sheet music for a vocal and piano piece. The vocal part is in soprano range, and the piano part is in bass range. The music is in common time, with a key signature of two sharps. The vocal line includes lyrics such as 'wan - na feel his bo - dy', 'I can't re - sist it.', 'I know my hid - den looks can be de - cei - ving', 'but how ob - vi - ous should a girl be?', 'I real - ly like the way that he', 're - spect - ed me.', and 'I've been wait - ing pa - tient - ly for him to come and get it, I'. The piano part provides harmonic support with chords like E major, A major, and Bm. The vocal line features eighth-note patterns and sustained notes. The piano part includes eighth-note chords and bass line patterns. The music is divided into measures 15, 18, 21, and 24, with each measure containing two staves of music.

27

won - der if he knows that he can say it and I'm with it? I knew I had my mind made up from

30

the ve - ry be - gin - ning catch this op - por - tu - ni - ty so you and me could feel it. 'Cos

33

if you're rea - dy for me boy— you bet - ter push the but - ton let

36

me know— be - fore I get the wrong i - dea and go— you're gon - na

Bm

E

A

39

E

miss the freak that I con - trol. 2. I'm bu - sy show-ing him what

A

42

he's been miss - ing, I'm kind of show-ing off for his full at - ten - tion, my

45

Bm

E

sex-y ass has got him in the new di - men - sion, I'm ready to do some - thing to re - lieve this mis - sion.

49

A

Af-ter wait-ing pa-tient-ly for him to come and get it, he came on through and asked me if I want-ed to get with him, I

53 **Bm**

knew I had my mind made up from the ve-ry be-gin-ning, won't miss this op-por-tu-ni-ty so you and me could feel it.'Cos

57 **A**

if you're rea-dy for me boy — you bet-ter push the but-ton let me know \_ be-fore I

61 **Bm**

get the wrong i - dea and go — you're gon-na miss the freak that I con - trol. —

65 **A**

69 **Bm**

E

73 

After wait-ing pa-tient-ly for him to come and get it, he came on through and asked me if I wan-tened to get with him, I



77 



knew I had my mind made up from the ve-ry be-gin-ning won't miss this oppor-tu-ni-ty so you and me could feel it. 'Cos



81 

if you're rea-dy for me boy— you bet-ter push the but-ton let me know— be-fore I



85 



repeat and fade

get the wrong i - dea and go— you're gon-na miss the freak that I con - trol.—



# REDNECK WOMAN

Words and Music by John Rich and Gretchen Wilson

Musical score for guitar and piano in G5\* tuning (EADGBE). The score consists of two staves. The top staff is for the piano, featuring a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for the guitar, also in a treble clef, one sharp, and common time. The piano part starts with a rest, followed by a dynamic *mf*, and then a series of eighth-note chords. The guitar part is in G5\* tuning and consists of a series of eighth-note chords. The score is divided into measures by vertical bar lines.

N.C.

1. Well, I ain't

Verse:

**G**

nev - er been the Bar -bie - doll type. No,

2. *See additional lyrics*

I can't swig that sweet cham-pagne. I'd rath-er drink beer all night in a tav -

C7

ern, or in a hon-ky-tonk, or on a four-wheel-drive tail - gate.

G

I've got post - ers on my wall of Sky-nyrd, Kid and Strait. Some

D7

peo - ple look\_ down on\_ me, but I don't give a rip. I



N.C.

stand bare - foot-ed in my own front yard with a ba - by on my hip. 'Cause I'm a

Chorus:



red - neck wom - an, I ain't no high - class broad. I'm just a

prod - uct of my rais - in'. I say, "Hey, y'all," and "Yee haw!" And I



keep my Christ - mas lights on on my front porch all year long. And

G



I know all the words to ev - ry { Char - lie  
Tan - ya  
Ol' Bo } Dan - iels  
Tuck - er  
ce - phus } song. So

D7



here's to all my sis - ters out there, keep - in' it coun - try.

C N.C.

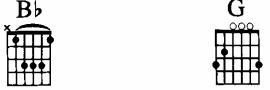
To Coda  $\Phi$  C



Let me get a big "Hell yeah!" from the red - neck girls like

B $\flat$

G



1.

me. Hell yeah! (Hell yeah! )

2.

2. Vic - to - ri - a's \_\_\_\_\_)

C7

(*Inst. solo ad lib...*)

G

C7

A7

D7

D.S. ℗ al Coda

...end solo) I'm a

**Coda**

**C**

**B<sub>b</sub>**

**G**

red-neck girls like me. (Hell yeah!)

Hell yeah! (Hell yeah!) Hell yeah!

(Hell yeah! I) said, "Hell yeah!"

3 3

**Verse 2:**  
 Victoria's Secret,  
 Well, their stuff's real nice.  
 Oh, but I can buy the same damn thing  
 On a Wal-Mart shelf, half price  
 And still look sexy,  
 Just as sexy as those models on TV.  
 No, I don't need no designer tag  
 To make my man want me.  
 You might think I'm trashy,  
 A little too hard-core,  
 But in my neck of the woods,  
 I'm just the girl next door.  
 (To Chorus:)

## RIGHT TO BE WRONG

Words and Music by Desmond Child, Betty Wright and Joss Stone

♩ = 70 Gentle ballad



3



I've got a right\_\_\_\_ to be\_\_\_\_

5



— wrong, —

my mis - takes — will

7  

make me strong. I'm step-ping out in - to the

9  

great un - known, I'm feel-ing wings though I've ne-

11  

- ver flown. Got a mind of my-

13  

— own, I'm flesh and blood —

5

9

11

13

15  

to the bone, I'm not made of stone. Got a right to be

17   N.C.

wrong, so just leave me a - lone..

19  

Got - ta right to be wrong, I've been held down too long,-

23

G  D 

I've got to break free so I can fi - nal - ly breathe..

25

Bm7  A 

Got a right to be wrong, got - ta sing my own song,

27

G  D 

I might be sing - in' out - ta key. but it sure feels good to

29

Bm7  A 

me. Got a right to be wrong,-

5

31 I. G N.C. D<sup>5</sup> xxo 2fr

so just leave me a - lone. 

33 A G<sup>7</sup> xxo

You're en - ti - tled to your o - pin - ion, but it's real - ly my de - ci - sion. I 

35 D<sup>7</sup> Bm<sup>7</sup> xxo

can't turn back I'm on a mis - sion, if you care, don't you dare blur my vi - sion. 

37 Am A G xxo

Let me be all that I can be, don't smo - ther me with ne - ga - ti - vi - ty. 

39 **D7** **A7** **A7sus4**

What-ev - er's out there wait - ing for me, I'm gon - na face it will - ing - ly!

41 **G** **N.C.**

— Oh! Got a right to be so just leave

44 **D** **Bm7**

me a - lone.

47 **Asus2** **G** **D**

## SICK AND TIRED

Words and Music by Dallas Austin, Glen Ballard and Anastacia Newkirk

♩ = 95



My love is on the line,

Dm  Csus<sup>2</sup>  G  Dm 
  
 A lit - little late for all the things you didn't say,  
 No warn - ing of such a sad song I'm not sad for you.  
 of brok - en hearts.

Csus<sup>2</sup>  G  Dm  Csus<sup>2</sup>  G 
  
 But I'm sad for all the time I had to waste.  
 My dreams of fai - ry tales and fan - ta - sies

Dm  Csus<sup>2</sup>  G 
  
 'cause I learned the truth.  
 we were torn a - part.

Dm  Csus<sup>2</sup>  G 
  
 Your heart is in a place I no long - er wan - na be,  
 I lost my peace of mind some - where a - long the way,

Dm  Csus<sup>2</sup>  G 
  
 I knew there'd come\_ a day\_ I'd set\_ you\_ free 'cause} I'm sick and tired\_ of  
 I knew there'd come\_ a time\_ you'd hear\_ me\_ say\_}

Csus<sup>2</sup>  G  Dm  Csus<sup>2</sup>  G

always be-ing sick and tir - ed.  
 (De la li a bib bot a wah de la de. De la li a bib bot a wah de la de.)

Am  C  G  Dm  Am  C

Your love\_ is - n't fair,\_\_\_\_ you live in a world\_ where\_ you\_ did - n't lis -

G  Dm  Am  C  G  Dm 
  
 - ten and you did - n't care.\_\_\_\_ So I'm float - ing, I'm float - ing on air.\_\_\_\_

**F** **G<sup>6</sup>** **To Coda +** **1.** **Dm**

(La li a bib bot a wah de la de. De  
 la li a bib bot a wah de la de. De la li a bib bot a wah de la de.)  
 I'm on air.  
 la li a bib bot a wah de la de. De la li a bib bot a wah de la de. De la li a bib bot a wah de la de.)

**2.**  
**F** **G** **F**  
 My love is on the line, my love is on the line. My love is on the line,  
 my love is on the line.

**G** **Am** **C** **Dm**  
 my love is on the line.

(La li a bib bot a wah de la de. De  
 la li a bib bot a wah de la de. De la li a bib bot a wah de la de.)  
 I'm on air.  
 la li a bib bot a wah de la de. De la li a bib bot a wah de la de. De la li a bib bot a wah de la de.)

Am C G Dm Am C

My love is on the line,  
(La li a bib bot a wah de la de. De la li a bib bot a wah de la de.)

**D.%al Coda** **◊ Coda**

G Dm Am C G Dm

my love\_ Your love\_ is - n't fair, you live in a world\_

Am C G Dm Am C

— where\_ you\_ did - n't lis - ten and you did - n't care. So I'm float-

G Dm Am C G Dm N.C.

- ing, I'm float-ing on air\_ I'm float-ing\_ I'm float-ing on air\_

Am C G Dm Am C

# SUNRISE

Words and Music by Lee Alexander and Norah Jones

$\text{♩} = 75$



$\text{C} \ \text{Bb} \ \text{C}$

Sun -

5

$\text{Bb}$        $\text{Cm}$        $\text{Bb}$        $\text{Eb}$        $\text{Cm}$        $\text{Eb}$        $\text{Ab}$

- rise,      sun - rise      looks like morn - ing in your eyes, -      but the clocks held nine fif - teen      for

8

$\text{Eb}$        $\text{Gm}$        $\text{Cm}$        $\text{Bb}$        $\text{Eb}$

hours.      Sun - rise,      sun - rise,      could - n't tempt us if it tried,      'cos the

11


  
 af - ter - noon's al - rea - dy come.. and gone. And I said "Ooo, "

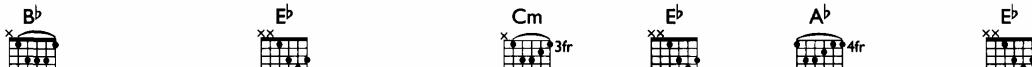
14


  
 000, —

17


  
 ooo," — to you. Sur - prise, sur -prise, could-n't

21


  
 find it in your eyes, but I'm sure it's writ - ten all o - ver my face. Sur -

24

Gm 3fr Cm 3fr B<sup>b</sup> E<sup>b</sup> Cm 3fr A<sup>b</sup> 4fr

-prise, sur - prise, ne - ver some - thing I could hide, - when I see we made it through an - oth - er day, -

27

E<sup>b</sup> Cm 3fr B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> 4fr Cm 3fr B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> 4fr

then I say "Ooo, \_\_\_\_\_ ooo, \_\_\_\_\_

31

Cm 3fr B<sup>b</sup> E<sup>b</sup> A<sup>b</sup> 4fr Fm<sup>7</sup>

ooo", \_\_\_\_\_ to you. \_\_\_\_\_

35

B<sup>b</sup> Cm 3fr B<sup>b</sup> E<sup>b</sup> Cm 3fr E<sup>b</sup> 4fr

38

E♭ Gm Cm B♭ E♭

41

Cm A♭ E♭ F/A

Now the night,

44

A♭ F/A A♭

— will throw its cov - er down, mmm on me a - gain,—

47

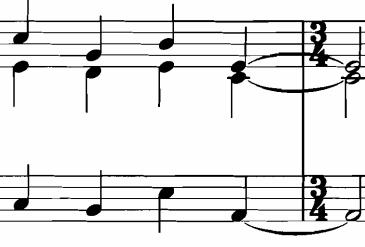
F/A A♭ F/A

oo and if I'm right, it's the on - ly way to

50

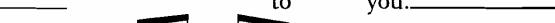
  

bring me back.  000, 

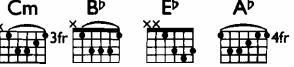
54

000". 

58

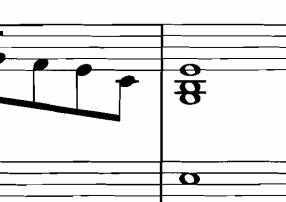
"Ooo,  000, 

62

000",  to you 

# SITTING DOWN HERE

Words and Music by Lene Marlin Pedersen

$d = 124$

N.C.

1. Your

G  3fr
 A 

words cut rath-er deep - ly, they're just some oth - er lies. I'm  
 (2.) try-ing to a - void you, just don't wan - na hear your voice, when you

with pedal

D  A  G  3fr

hid-ing from a dis - tance, I have got to pay the price. De - fend-ing all a - gainst it, I  
 call me up so of - ten I don't real - ly have a choice. You're talk-ing like you know me and

A  Bm7 

real - ly don't know why, you're ob - sesssed with all my se - crets, you  
 wan - na be my friend, but that's real - ly too late now, I won't

A  G  3fr
 A 

al-ways make me cry. You seem to wan - na hurt\_ me, no mat-ter what I do, I'm  
 try it once a-gain. You may think that I'm a los - er, that I don't real - ly care, may

(with pedal)



2.,3.  
D

A

Em

x 5fr

x 7fr

sit - ting down here but hey, you can't see me, kind - a in - vi - si - ble, you don't





  
 — sense my stay. — Not real ly hid - ing, — not like a sha - dow, — but

Em  Bm7  A  D  A 
  
 to Coda  7fr 5fr 5fr 5fr

sure I wan-na join\_ you for one\_ day. (Acoustic guitar)

Em  G  A  D  A  Em 
  
 7fr 3fr 5fr 5fr 5fr 7fr

G  A  *D. al Coda*

**CODA**

Bm7  A  D 
  
 7fr 5fr 5fr

3. You day. I'm sit - ting down here\_ but hey,

A  Em  G  A 
  
 5fr 7fr 3fr 5fr

you can't see\_ me, kind - a in - vi-si-ble, you don't\_ sense my\_ stay.



# STRICT MACHINE

Words and Music by Alison Goldfrapp, William Gregory and Nick Batt

$\text{♩} = 123$   $\text{♪} = \overline{\text{♪} \text{♪}}$

(B $\flat$ ) (D $\flat$ ) (B $\flat$ ) (D $\flat$ ) (B $\flat$ ) (D $\flat$ )

Treble clef, 2/4 time, B $\flat$  key signature. Bass line consists of eighth-note patterns. Chords: B $\flat$ 5, D $\flat$ 5, B $\flat$ 5, D $\flat$ 5, B $\flat$ 5, D $\flat$ 5.

(B $\flat$ ) (D $\flat$ )  $\text{B}_{\flat}^5$   $\text{D}_{\flat}^5$   $\text{B}_{\flat}^5$   $\text{D}_{\flat}^5$

I get high on a buzz, then a rush when I'm plugged in you.  
 me a pulse, feel a wave of new love through me.

Treble clef, 2/4 time, B $\flat$  key signature. Bass line consists of eighth-note patterns. Chords: B $\flat$ 5, D $\flat$ 5, B $\flat$ 5, D $\flat$ 5, B $\flat$ 5, D $\flat$ 5.

$\text{B}_{\flat}^5$   $\text{D}_{\flat}^5$   $\text{B}_{\flat}^5$   $\text{D}_{\flat}^5$   $\text{B}_{\flat}^5$   $\text{D}_{\flat}^5$

I con - nect when I'm flush, you get love  
 I'm dressed in white noise, you know just

when told what to do...  
what I want so please.

1, 2. Won - der - ful e - lec - tric,  
3° Instrumental

won - der - ful e - lec - tric,

**To Coda ♪**

won - der - ful e - lec - tric, co - ver

A<sub>b</sub>5  G<sub>b</sub>5  F<sub>5</sub> 
 N.C.

me, you. I'm in love,

A<sub>b</sub>5  B<sub>b</sub>5  A<sub>b</sub>5  B<sub>b</sub>5  A<sub>b</sub>5  B<sub>b</sub>5 
 I'm in love, I'm in love with a strict ma - chine.

A<sub>b</sub>5  B<sub>b</sub>5  A<sub>b</sub>5  B<sub>b</sub>5  A<sub>b</sub>5  B<sub>b</sub>5 
 I'm in love, I'm in love, I'm in love.

A<sub>b</sub>5  B<sub>b</sub>5  A<sub>b</sub>5  B<sub>b</sub>5 
 1.  
N.C.

— with a strict ma - chine. When you send

2.  
N.C.

*D.8.al Coda*

I'm in love. —

3 3

**Coda**  
N.C.

$A_{b5}$   $B_{b5}$   $A_{b5}$   $B_{b5}$

I'm in love, — I'm in love, — I'm in love, —

$A_{b5}$   $B_{b5}$   $A_{b5}$   $B_{b5}$

— with a strict ma - chine. — I'm in love, — I'm in love, —

$A_{b5}$   $B_{b5}$   $A_{b5}$   $B_{b5}$

I'm in love — with a strict ma - chine. — I'm in love, —

*Repeat to fade*

$A_{b5}$   $B_{b5}$   $A_{b5}$   $B_{b5}$   $A_{b5}$   $B_{b5}$

## SUPERSTAR

Words and Music by Mich Hansen, Joseph Belmaati and Mikkel Sigvardt

♩ = 102

N.C.(E♭)

Sheet music for piano and vocal. The key signature is E♭ major (one flat). The tempo is indicated as ♩ = 102 and the dynamic is N.C. (E♭). The music consists of four measures of piano accompaniment.

5

(D♭)

(E♭)

Sheet music for piano and vocal. The key signature changes to D♭ major (one flat). The piano accompaniment consists of four measures. The vocal line begins with a piano introduction.

9

E♭m  
xx

Peo- ple al - ways talk a - bout (ey oh, ey oh, ey oh.) all the things they're al a - bout.  
 Ba - by take a look a-round, (ey oh, ey oh, ey oh.) ev - 'ry - bo - dy's get - ting down.

Sheet music for piano and vocal. The key signature is E♭ major (one flat). The piano accompaniment consists of three measures. The vocal line continues with the lyrics from the previous system.

12

D♭  
x

(ey oh, ey oh, ey oh.) Write it on a piece of pap - er,  
 (ey oh, ey oh, ey oh.) Deal with all the prob-lems lat - er.

Sheet music for piano and vocal. The key signature is D♭ major (one flat). The piano accompaniment consists of three measures. The vocal line continues with the lyrics from the previous system.

15 

got a feel - ing I'll see you lat - er.  
Bad boys on their best be - ha - viour.

There's some - thing  
There's some - thing

17 

'bout this,- } let's keep it mov - ing, and if it's good let's just get some - thing  
'bout you }

20 

cook - ing, 'cause I real - ly wan - na rock with you. I'm

22 

feel-ing some con-nection to the things you do. (You do,\_\_\_\_ you do.)\_\_\_\_ I don't know  
N.C.

25  what it is\_\_\_\_\_ that makes me feel like this,\_\_\_\_\_ I don't know who you are,\_\_\_\_\_ but you must

28  be some kind of sup - er - star, 'cause you got all eyes on you no mat - ter

31  **To Coda ♫**  where you are. (You just make me wan - na play.) I like the way you're mov - ing,-

34 (ey oh, ey oh, ey oh.) I just get in - to the grove and then. (you just make me wan - na play.)

Sheet music for a vocal and piano/guitar piece. The vocal part is in E♭ minor (indicated by the key signature and a chord diagram for E♭m at the top of the first system). The piano/guitar part is in E♭ minor (indicated by the key signature and a chord diagram for E♭m at the top of the first system). The vocal part includes lyrics and a vocal line with eighth and sixteenth note patterns. The piano/guitar part includes harmonic support with chords and bass lines. The vocal part ends with a coda section, and the piano/guitar part continues with a rhythmic pattern.

37

**D<sup>b</sup>**

If you just put pen to pap - er, (ey oh, ey oh, ey oh.) Got that feel-ing I'll see you lat - er.

**E<sup>b</sup>m**

40

**N.C. (E<sup>b</sup>)**

(ey oh, ey oh, ey oh.) Make your move, \_\_\_\_\_ can we get a lit - tle clos - er?—

43

**(D<sup>b</sup>)**

— You \_\_\_\_\_ rock it just like you're sup - posed to. \_\_\_\_\_ Hey, \_\_\_\_\_

**D.% al Coda**

**(ad lib. vocal)**

46

**(E<sup>b</sup>)**

boy I ain't got no-thing more to \_\_\_\_\_ say \_\_\_\_\_ 'cause you just make me wan - na

## Coda

49



(you just make me wan - na I don't know what it is \_\_\_\_\_ that makes me play.).

51

feel like this, \_\_\_\_\_ I don't know who you are, \_\_\_\_\_ but you must be some kind of

54

sup - er - star, 'cause you got all eyes on you no mat - ter where you are.

1.

2.

57

(you just make me wan - na I don't know (You just make me wan - na play.)

# SWEET DREAMS MY L.A. EX

Words and Music by Cathy Dennis, Pontus Winnberg, Christian Karlsson and Henrik Jonback

$\text{♩.} = 128$




5

1. Hey, \_\_\_\_\_ hang your red gloves up 'cause there's \_\_\_\_\_ no - thing left to prove you  
 2. We've \_\_\_\_\_ had it on full sting, 'til the \_\_\_\_\_ light comes back to to you



8

now \_\_\_\_\_ Hey, \_\_\_\_\_ hang your red gloves up ba - by, \_\_\_\_\_  
 now \_\_\_\_\_ Hey, \_\_\_\_\_ is it all it seems, is it \_\_\_\_\_

11

— no - one cares but you more? }

13

What pla - net are you from? Accuse me of things that I

16

— ne - ver done. List - en to you carry - ing on,

19

cheat - ing an - oth - er love song

21

Dm  
xxoBb  
xoo

If I \_\_\_\_\_ were in your shoes, \_\_\_\_\_ I'd whis - per \_\_\_\_\_ be - fore I \_\_\_\_\_

24

Dm  
xxo

— shout. Can't you stop play - ing that re - cord a - gain? Find

27

Bb  
xooA  
xoo

some - bo - dy else. to talk a - bout. —

Dm  
xxoBb  
xoo

29

If I \_\_\_\_\_ were in your shoes, \_\_\_\_\_ I'd wor - ry \_\_\_\_\_ of the ef -

32

A

Dm

- fects.. You've had your say but now it's my turn,

35

B♭

A

sweet dreams my L. A. ex.

37

Am<sup>7</sup>

D<sup>7</sup>

Gm<sup>7</sup> 3fr

C<sup>7</sup>

Does it make you feel a man, point - ing the fin - ger be - cause you can?

41

Am<sup>7</sup>

D<sup>7</sup>

Gm<sup>7</sup> 3fr

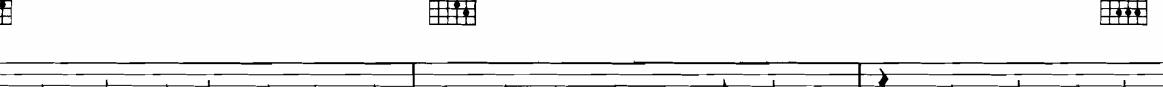
C<sup>7</sup> B<sup>7</sup> B♭<sup>7</sup>

I'll spell it loud and clear: Ba - by that tongue's not wel - come a - round here..

45

**A**  **Dm**  **B♭** 

— You turned the ci - ty 'round. (L. A. ex.) D'you think I give a damn? —



48

**A**

(L.) A. ex.)

D'you think that I'm the fair - er -

50

Dm  
xxo

Bb

N.C.

— S - E - X? — Sweet dreams my L. A. ex.

56

A

Dm

59

B♭

A

61

Dm

B♭

If I were in your shoes, I'd whisper before I

64

A

Dm

— shout. Can't you stop playing that record again? Find

67



some - bo - dy else to talk a - bout

69



If I were in your shoes, I'd wor - ry of the ef -

72



fects You've had your say but now it's

74



N.C.

my turn. sweet dreams my L. A. ex

## THESE WORDS

Words and Music by Stephen Kipner, Andrew Frampton, Natasha Bedingfield and Wayne Wilkins

♩ = 100



N.C.(B♭)

(F)

These words are my own.

Yeah.

Sheet music for the first section of the song. The score includes two staves: a treble staff and a bass staff. The treble staff has a key signature of B♭. The bass staff has a key signature of A. The music consists of measures with various notes and rests. Chord diagrams for Dm, C/E, and F are shown above the staff. The lyrics "These words are my own." and "Yeah." are written below the notes.

1. Threw some chords to - ge - ther,  
(Verse 2 see block lyrics)

the com - bi - na - tion D - E - F

Sheet music for the first verse. The score includes two staves: a treble staff and a bass staff. The treble staff has a key signature of B♭. The bass staff has a key signature of A. The music consists of measures with various notes and rests. Chord diagrams for F, Dm, C/E, and F are shown above the staff. The lyrics "1. Threw some chords to - ge - ther, (Verse 2 see block lyrics)" and "the com - bi - na - tion D - E - F" are written below the notes.



it's who I am, it's what I do, and I was gon - na lay it down for you.

Sheet music for the second verse. The score includes two staves: a treble staff and a bass staff. The treble staff has a key signature of B♭. The bass staff has a key signature of A. The music consists of measures with various notes and rests. Chord diagrams for B♭ and F are shown above the staff. The lyrics "it's who I am, it's what I do, and I was gon - na lay it down for you." are written below the notes.

8

F

I try to foc - us my at - ten - tion, but I feel so A - D - D.

Dm

Dm C/E

F

10

Bb

I need some help, some in - spi - ra - tion, but it's not com - ing ea - si - ly.

F

Not 2°

12

Gm 3fr

Try'n to find the mag - ic, try'n to write a clas - sic, don't you know? Don't you know?

Dm

Gm 3fr

15

Dm

— Don't you know? Waste bin full of pap - er, clev-er rhymes see you lat - er.

Gm 3fr

Dm

18

F

Dm

C/E

F

B<sup>b</sup>maj<sup>7</sup>

These words are my own, from my heart flow, I

21

F

C

F

love you, I love you, I love you, I love you. There's no other

23

Dm

C/E

F

B<sup>b</sup>maj<sup>7</sup>

F

C

— way to bet-ter say I love you, love you.

26

F

Dm

C/E

F

B<sup>b</sup>maj<sup>7</sup>

These words are my own, from my heart flow, I

29

F C F

love you, I love you, I love you, I love you. There's no o - ther

31

Dm C/E F B♭maj⁷ F C

— way to bet - ter say I love you, love you. To Coda ♫

34 N.C.(Dm)

I'm get - ting off my stage, the cur - tains pull a - way. No

36

— hy - per - bole to hide be - hind My nak - ed soul ex - pos - ed.

39

Woah, woah, woah, woah, woah.

42

Gm

Dm

Try'n to find the mag - ic, try'n to write a clas - sic,

44

Gm

N.C.

waste bin full of pap - er, clev - er rhymes... see you lat - er.

**D.S. al Coda**  
(no repeats)

**Coda**

46

F

Dm

C/E

F

These words are my own, they're from my heart.

48   

I love you, — I love you. —

50    

— That's all I got to say, can't think of a bet - ter

52   

way and that's all I got to say. I love you, is that o - kay?



## Verse 2:

Read some Byron, Shelley and Keats  
 Recited it over a hip-hop beat.  
 I'm having trouble saying what I mean  
 With dead poets and drum machines  
 You know I had some studio time booked  
 But I couldn't find a killer hook  
 Now you're gonna raise the bar right up  
 Nothing I write is ever good enough.

## TOXIC

Words and Music by Cathy Dennis, Pontus Winnberg, Christian Karlsson and Henrik Jonback

Fast ♩ = 144



§ Verse:





1.

2.3.

Pre-chorus:

1. Too high, can't come down. Los - in' my head, spin - nin'  
 2. Too high, can't come down. It's in the air and it's



'round all and a - 'round.

Do you feel me now?  
Can you feel it now?



N.C.

## Chorus:



Oh, the taste of your lips, I'm on a ride.



You're tox - ic. I'm slip - pin' un - der. Oh, the taste of a poi - son



par - a - dise. I'm ad - dict - ed to you. Don't you know that you're tox - ic? \_\_\_\_\_



And I love what you do. Don't you



know that you're tox - ic?

1.



D.S. §

Don't you know that you're tox - ic?



N.C.



Chorus:

taste of your lips, I'm on a ride. You're tox - ic.

I'm slip - pin' un - der. Oh, the taste of a poi - son par - a - dise. I'm ad -

1.  
  
 A♭ 
  
 dict - ed to you. Don't you know that you're tox - ic?

2.    
  
 know that you're tox - ic? In - tox - i - cate me now, with your lov - in' now.

D7   
  
 I think I'm read - y now. *I think I'm ready now.* In - tox - i - cate me now,

E♭7  
  
 N.C.

with your lov - in' now. I think I'm read - y now.

8va-----

## WHOLE AGAIN

Words and Music by Andrew McCluskey, Stewart Kershaw, Bill Padley and Jeremy Godfrey

♩ = 94

E5

B5 E5 7 B

Bsus4 B

E

1. If you see me walk-ing down the street,— star - ing at the sky,—

C♯m

C♯m/B A

— and drag-ging my— two feet,— you just pass me by.— It still makes me



B   
 3  
 - cape— and I can - not for - get. Ba - by you're the one, you— still turn me

B   
 E   
 1. B Bsus4 B   
 2. B Bsus4 B 
 on,— and you can make me whole— a - gain.—

A   
 C#m   
 B   
 C#m 
 Spoken: So now I'll have to wait, but baby if you change your mind don't be too late, 'cos I just can't go on,

A   
 B   
 E   
 Bsus4   
 B   
 Badd9   
 B 
 it's already been too long, but you can make me whole again.



3

Look-ing back on when we first met, I — can-not es - cape — and I can - not for - get.




Ba - by you're the one you — still turn me on, — and you can make me





1. 2.

whole— a - gain. — Huh, woh. — Oh — ba - by you're the




N.C.

one, — you — still turn me on, — you can make me whole— a - gain. —

## THEY

Words and Music by Ward Swingle, Jem Griffiths and Gerard B. Young Jr

**Moderately Fast**

5

9

13

Fm C7(no<sup>3</sup>) Fm C7(no<sup>3</sup>) Fm C7(no<sup>3</sup>)

1. Who made up all the rules?  
2. And it's i - ro - nic too,  
We coz what low we

16

Fm C7(no<sup>3</sup>) Fm C7(no<sup>3</sup>) Fm C7(no<sup>3</sup>)

them tend like to fools. Be - lieve them to what be they true,  
to do is act on say,

19

Fm C7(no<sup>3</sup>) Fm C7(no<sup>3</sup>)

don't care to think them through. }  
and then it is that way.

21

Fm Fm/B<sup>♭</sup> B<sup>♭</sup>m E<sup>♭</sup> E<sup>♭</sup>/A<sup>♭</sup> A<sup>♭</sup> Fm Fm/B<sup>♭</sup> B<sup>♭</sup>m C7(no<sup>3</sup>) C7(no<sup>3</sup>)/F Fm

I'm sor - ry, so sor - ry, I'm sor - ry it's like this.

25      Fm      Fm/B<sup>b</sup>      B<sup>b</sup>m      E<sup>b</sup>      E<sup>b</sup>/A<sup>b</sup>      A<sup>b</sup>      Fm      Fm/B<sup>b</sup>      B<sup>b</sup>m

I'm      sor - ry,      so      sor - ry,      I'm      sor - ry

28      C<sup>7</sup>(no<sup>3</sup>)      C<sup>7</sup>(no<sup>3</sup>)/F      Fm      I.      Fm      C<sup>7</sup>(no<sup>3</sup>)

we      do      this.

30      Fm      C<sup>7</sup>(no<sup>3</sup>)      Fm      C<sup>7</sup>(no<sup>3</sup>)      Fm      C<sup>7</sup>(no<sup>3</sup>)

33      Fm      C<sup>7</sup>(no<sup>3</sup>)      Fm      C<sup>7</sup>(no<sup>3</sup>)      Fm      C<sup>7</sup>(no<sup>3</sup>)      Fm      C<sup>7</sup>(no<sup>3</sup>)

Who are— they?      Where are— they?      How can— they      pos - si - bly know all      this?

37

41

Do you see what I see? Why do we

44

live like this? Is it be - cause it's true

47

that ig - no - rance is bliss? Who are they?

50

E<sup>b</sup>      E<sup>b</sup>/A<sup>b</sup>      A<sup>b</sup>      Fm      Fm/B<sup>b</sup>      B<sup>b</sup>dim      C<sup>7</sup>      C<sup>7</sup>/F      Fm

Where are they? How do they know all this?

53

Fm/B<sup>b</sup>      B<sup>b</sup>m      E<sup>b</sup>      E<sup>b</sup>/A<sup>b</sup>      A<sup>b</sup>      Fm      Fm/B<sup>b</sup>      B<sup>b</sup>dim      C<sup>7</sup>      C<sup>7</sup>/F      Fm

I'm sor - ry, so sor - ry. I'm sor - ry it's we like do this.

57

Fm      Fm/C      C      C<sup>7</sup>(no<sup>3</sup>)      C<sup>7</sup>/F      Fm      Fm/B<sup>b</sup>      B<sup>b</sup>m<sup>6</sup>      C<sup>7</sup>(no<sup>3</sup>)      C<sup>7</sup>(no<sup>3</sup>)/F      Fm

61

Fm      Fm/C      C      C<sup>7</sup>(no<sup>3</sup>)      C<sup>7</sup>(no<sup>3</sup>)/F      Fm      Fm/B<sup>b</sup>      B<sup>b</sup>m<sup>6</sup>      Bdim<sup>7</sup>      Fm/C      C

OVER 30 SONGS FROM THE GREATEST DIVAS OF POP, ARRANGED FOR PIANO AND VOICE WITH GUITAR CHORD BOXES.

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BEHIND THESE HAZEL EYES	KELLY CLARKSON	OVER THE RAINBOW	EVAN CASSIDY
BIOLOGY	GIRLS ALOUD	PUSH THE BUTTON	SUGABABES
BRING ME TO LIFE	EVANESCENCE	REDNECK WOMAN	GRETCHEN WILSON
CAN'T FIGHT THE MOONLIGHT	LEANN RIMES	RIGHT TO BE WRONG	JOSS STONE
CAN'T GET YOU OUT OF MY HEAD	KYLIE MINOGUE	SICK AND TIRED	ANASTACIA
COME CLEAN	HEAVY DUFF	SITTING DOWN HERE	LENE MARIN
COMPLICATED	AVRIL LAVIGNE	STRICT MACHINE	GOLDRAPP
FALLIN'	AUDIA KEYS	SUNRISE	NORAH JONES
GENIE IN A BOTTLE	CHRISTINA AGUILERA	SUPERSTAR	JAMEELA
GROOVEJET (IF THIS AIN'T LOVE)	SPICE	SWEET DREAMS MY L.A. EX	RACHEL STEVENS
HERE WITH ME	DOO	THESE WORDS	NATASHA BEDINGFIELD
HUNG UP	MADONNA	THEY	JEM
I'M LIKE A BIRD	NELLY FURTADO	TOXIC	BRITNEY SPEARS
INNOCENT EYES	DETA GRODZIK	WHOLE AGAIN	ATOMIC KITTEN
JUST LIKE A PILL	PINK		